

BULLETIN
OF THE
ALLEN MEMORIAL ART MUSEUM
OBERLIN COLLEGE



Fragment of a Lydian sarcophagus, Detail of Odysseus (?),
Allen Memorial Art Museum

A LYDIAN SARCOPHAGUS FROM SMYRNA
AND RECENT ACQUISITIONS

Volume II

Oberlin, Ohio, June, 1945

Number 3



FOREWORD

Volume I, Number 1 of the Bulletin of the Allen Memorial Art Museum contained a study by Professor Wolfgang Stechow of a cassone panel now in the Oberlin collection. In the foreword to that volume the statement was made that it was planned to publish from time to time similar studies of other objects in the museum. The present number contains such a study by another member of the staff of the Oberlin Department of Fine Arts, Professor Edward Capps, Jr., on a fragment of a Lydian sarcophagus. Since this is one of the very few examples of this particular field of art in this country, its study should prove of interest both to archaeologists and students of art.

CLARENCE WARD, Director

June, 1945



Plate I. Fragment of a Lydian sarcophagus from Smyrna. Ca. 180.
Odysseus and Diomedes (?). Allen Memorial Art Museum.

A Lydian Sarcophagus From Smyrna

One of the first acquisitions made by the Allen Memorial Art Museum, through the generosity of Mr. R. T. Miller, Jr., is a fragment of a sarcophagus (Pls. I, IV, a, VI, b)¹ which is of peculiar interest both to the student of late antiquity and of the early middle ages. On the one hand it represents an excellent example of Roman imperial art of the eastern provinces and has the added advantage of combining architectural and sculptural features. On the other it exemplifies the beginning of that fascinating interaction between the Hellenic insistence on clear-cut form and plastic representation and the Oriental or Near Eastern emphasis on decorative design and abstract ornament which was to culminate in the happy fusion of the two elements in the Byzantine period.

The fragment, which comprises the upper left-hand portion of the end or lateral face of a sarcophagus broken off diagonally from upper right to lower left, was known to be in Smyrna in the art trade in 1924. In that year it was published by Morey in his comprehensive study of a large group of Asiatic sarcophagi² and given the name of *Smyrna C.*³ In all probability it is identical with a fragment noted by Strzygowski a quarter of a century earlier⁴ as being in Smyrna in private possession and described

¹Inventory no. 40.39. Dimensions: L., 0.805 m.; Ht., 0.50 m.; Depth, 0.24 m. Listed in *Bulletin of the Allen Memorial Art Museum*, I, 4 (1944), p. 30, no. 10.

²C. R. Morey, "The Sarcophagus of Claudia Antonia Sabina and the Asiatic Sarcophagi," *Sardis V*, part 1 (Princeton, 1924).

³*Ibid.*, p. 43, fig. 69. Morey knew the Oberlin fragment only through a drawing and a description communicated to him by E. Weigand which reads: "Erhalten ist eine Mitteladikula mit Dreiecksgiebel, Figur abschlagen, und rechts anschliessend der Interkolumnium mit bärtigem Gott, bis über die Brust erhalten, vom rechten Interkolumnium nur Teil der darübergesetzten Muschel; Bruch von links nach rechts."

⁴*Byz. Zeit.* (1901), p. 726; cf. Mendel, *B.C.H.* (1909), p. 333, no. 12. Morey (*loc. cit.*) suggests that *Smyrna B* (the fragment mentioned by Strzygowski and Mendel) and *Smyrna C* are perhaps identical.

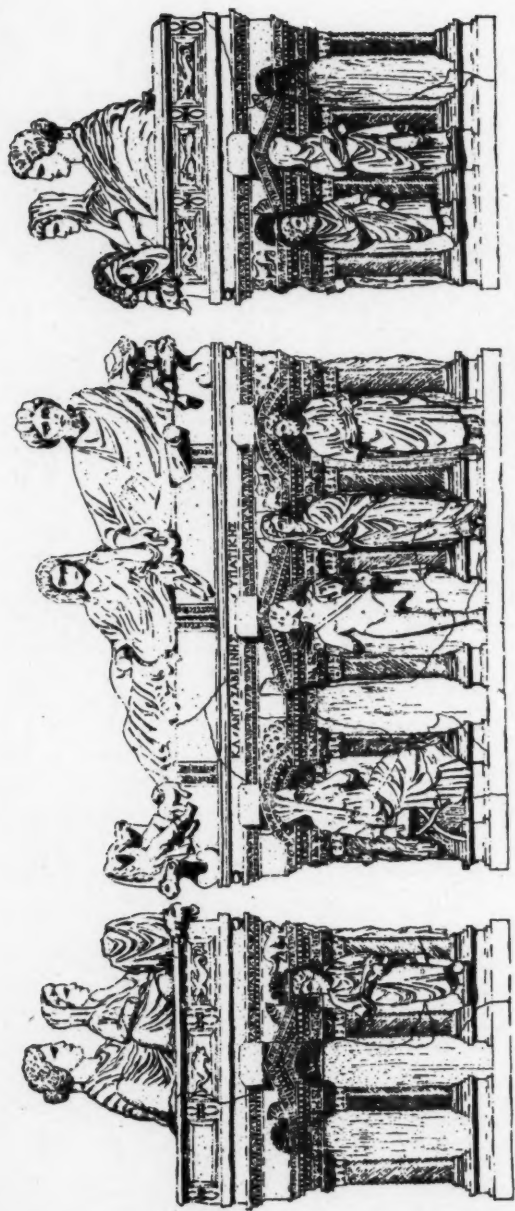


Plate II. Sarcophagus of Claudia Antonia Sabina. Lydian, ca. 185-195.
 Istanbul, Otoman Museum. Restoration by Howard Crosby Butler.
 (*Sardis*, V, frontispiece)

as containing the figure of Odysseus (?). Since the bearded figure on the Oberlin fragment wears the *pileus* or Phrygian cap he may well have been intended to represent Odysseus as I shall attempt to prove later.

The Oberlin fragment contains a gabled aedícula, which evidently once formed the central motif of the lateral face of the sarcophagus, and was originally flanked by two horizontal entablatures (only one of which is preserved), each surmounted by a small conch with the flutings radiating from the bottom upward.^{4a} Only a fragment of the right-hand conch is preserved. Corinthian colonnettes supported the central gable and the ends of the horizontal entablature at the corners. The one capital partially preserved shows a row of acanthus leaves from which emerge two volutes, sharply undercut; in the center rises a narrow stem which originally probably connected the bell with the narrow concave abacus upon which rests the impost decorated with a coloristic leaf-and-dart (Pl. V, Fig. 34é). The surface of the capital is too badly preserved to make a restoration certain but it appears to have resembled the capitals of the Claudia sarcophagus from Smyrna and those of the Melfi example (Pls. II, III, a, b).⁵ The profiles of the entablature, which is broken out *en ressaut* over the capitals, reading from bottom to top are: a very flat cyma reversa decorated with the Lesbian cymation (leaf-and-dart), an equally flat ovolo carved with the egg-and-dart and separated from the preceding by a narrow fillet; a row of dentils; and a right-lined fillet above which rises a sima decorated with flat palmettes of degenerate form and rolled alternately inward and outward. The sima or gutter where it crowns the gable is surmounted by acroteria at the corners formed of half palmettes. Only a portion of the acroterion at the top of the gable is preserved but it also appears to have been a palmette the upper portion of which may well have been continued on the lid.⁶ A row of spiral-like crockets apparently

^{4a} E. Weigand (*Jb. arch. Inst.*, XXIX, 1914, pp. 74 ff.) has shown that the conch with the hinge at the bottom and the flutings radiating upward is Eastern in origin.

⁵ See Morey, *op. cit.*, p. 9, figs. 9-14, for a description of the capitals on the Sardinian sarcophagus.

⁶ Cf. *ibid.*, p. 10.

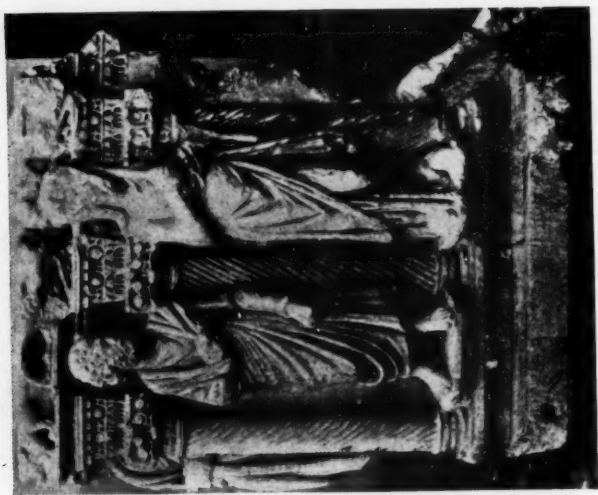


Plate III. a.

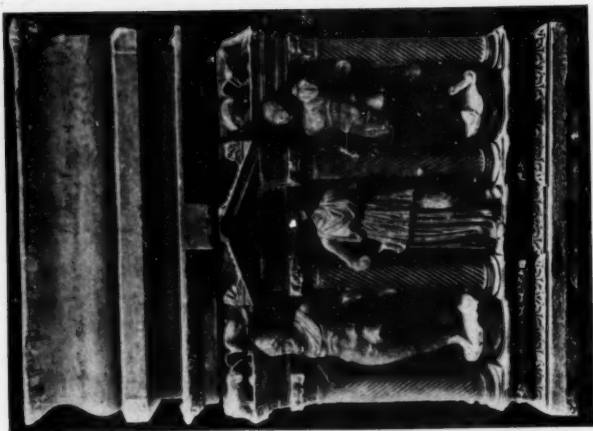


Plate III. b.

PLATE III

Plate III. a. Sarcophagus of Claudia Antonia Sabina, Right lateral face.

(After Morey, *Sardis V*, fig. 11)

Plate III. b. Sarcophagus of Melfi, Right lateral face. Lydian, ca. 169. Odysseus, Helen and Diomedes. Melfi, Corille of Palazzo pubblico.

(After Delbrueck, *Ant. Denk. III*, pl. 24)

Plate III. c. Sarcophagus from Sidamara, Left lateral face. "Sidamara," III c. Figures approaching Tomb portal. Istanbul, Otoman Museum.

(After Reinach, *Mon. Piot*, IX, pl. XIX)

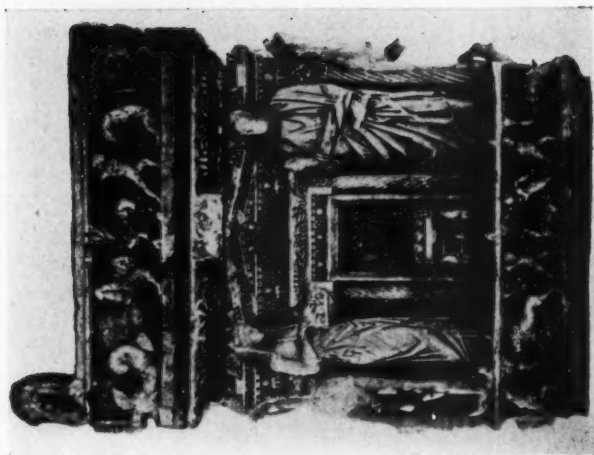


Plate III. c.

covered the intervening upper edge of the raking cornice. The cornice of the pediment contains the same series of mouldings save that the Lesbian cymation is omitted; its right lined fillet is broken to make room for a larger conch against which a figure was placed, now broken off. The contour of the break suggests that this figure also wore the *pileus* and a projecting wedge of marble attached to the right hand portion of the pediment indicates that his left hand was raised. The bearded Odysseus (?) at the left, which is cut off below the breast by the break, also wears a *chlamys* fastened on the chest by a circular brooch. The only edge preserved is the top which contains a flange, 2.5 cm. in height, on which rested the lid.

The most striking feature of the carving of the Oberlin sarcophagus is the coloristic contrast of light and shade due principally to the use of the drill. This instrument is employed throughout the entablature, particularly in the Lesbian cymation and the ovolo, where drill-holes are used to emphasize the point of the dart, as well as on the gutter; it is also employed to supplement the chisel in the hair and beard of Odysseus (?) and in the Corinthian capital. This coloristic treatment is one of the most characteristic features of the Asiatic sarcophagi to which the Oberlin fragment belongs.

Approximately fifty examples of these Asiatic sarcophagi are known and range in date from the middle of the second century to the beginning of the fifth. The great majority of the series were actually found in Asia Minor⁷ and even those located in Italy, such as the example in Melfi (Pl. III, b),⁸ appear to be of Greek and not Italian marble.⁹ They differ from their Latin

⁷For a map showing the distribution of the Asiatic sarcophagi whose provenance is known see Morey, *op. cit.*, fig. 139, opp. p. 78.

⁸*Ibid.*, pp. 34 ff., figs. 39-41. Cf. Delbrueck, *Jb. arch. Inst.* (1913), pp. 277 ff. (detailed description and bibliography) and *Ant. Denk.*, III (1914-5), pls. 22-24.

⁹Although Italian marble has been tentatively suggested for two of the five Asiatic sarcophagi in Italy, Rome E (Borghese-Louvre) and Torre Nova B (Michon, *Mél. d'arch. et d'hist.*, 1906, pp. 80 ff. and Rizzo, *Not. degli Scavi*, 1905, p. 416), it has never been proved by examination or analysis (Morey, *op. cit.*, p. 71). On the other hand Delbrueck specifically asserts that the marble of the Melfi sarcophagus is Greek and probably Pentelic. The coarse-grained dark marble of the Oberlin fragment might well be Greek or Asiatic.

contemporaries in three important respects. First, they are almost always carved on all four sides as were the Attic sarcophagi of the imperial period from which the Asiatic examples were derived, while in Italy and the Latin west the rear face is left undecorated.¹⁰ Secondly, the trough is invariably treated architecturally with mouldings above and below, colonnettes or caryatids at the corners, and with the figures generally set before aediculae or in front of horizontal or archuated entablatures, in an arrangement reminiscent of the *scenae frons* of the Roman theater in the east;¹¹ this is in marked contrast to the typical Roman sarcophagus where the figures are usually massed in an uninterrupted frieze with little or no architectural treatment.¹² In the third place, the figures of the whole Asiatic series are derived from earlier Greek types, particularly Attic types of the fourth century B.C. with those of Praxiteles a favourite; no such derivation is apparent in the Latin sarcophagi whose figures reflect the realistic trend of Roman art. The one Latin feature generally adopted both in the Asiatic series and their Attic prototypes is the practice of portraying the reclining figure of the deceased on the lid which takes the form of a couch or *kline*, a motif derived from ancient Etruscan and Latin usage.¹³ This feature is well illustrated by the reconstructed sarcophagus of Claudia Antonia Sabina found in the excavations at Sardis (Pl. II).

The Asiatic sarcophagi can be divided into two groups. The earliest members of the series have been designated as the

¹⁰This method of differentiating between Greek and Roman workmanship was first noted by Matz over seventy years ago (*Arch. Zeit.*, 1873, pp. 11 ff.); it has since been confirmed by Robert and Altmann (*Architektur und Ornamentik der antiken Sarcophage*, Berlin, 1902, p. 86), who illustrates the Attic group.

¹¹For a discussion of the relationship between the Roman *scenae frons*, as introduced into the Asiatic theater, and the architectural backgrounds of the Asiatic sarcophagi, particularly of the three-aediculae type, see Morey, *op. cit.*, chapter XI.

¹²See J. M. C. Toynbee, *The Hadrianic School*, Cambridge, 1934, pp. 164 ff. pls. XXXVII-XLIII, XLV-XLIX.

¹³See Altmann (*op. cit.*, part I, chapter 4) who discusses the spread of this motif throughout the Roman world.

Lydian¹⁴ group since they were almost certainly manufactured in Asia Minor, probably at Ephesus whence the Oberlin fragment apparently came.¹⁵ Thence they were exported to the inland and coastal cities of Anatolia and as far west as Italy.¹⁶ Early in the third century a new series of sarcophagi appeared, the "Sidamara," named after its largest and most magnificent member which was found in that remote city in southeastern Asia Minor (Pl. III, c).¹⁷ The "Sidamara" school is obviously an offshoot of the Lydian group since it continues to employ the repertory of the earlier school with some significant additions. The center of manufacture of the new atelier is less certain. The style may well have originated in some city in northwestern Asia Minor but there is good reason to suppose, judging by the wide distribution of the type¹⁸ and the enormous weight of the Sidamara example (estimated at about thirty tons)¹⁹ which precludes the possibility of its having been transported any great distance,²⁰ that the "Sidamara" school was composed of wandering journeymen, an antique counterpart to the medieval *maestri Comacini*.

Since our fragment is definitely affiliated with the Lydian group the characteristics of the "Sidamara" atelier do not directly concern us. It is sufficient to note that the whole series of Asiatic sarcophagi, from the Borghese example dated ca. 160²¹

¹⁴E. Weigand (*Jb. arch. Inst.*, 1914, p. 73) was the first to suggest that the earlier members of the series were executed in Lydia. Morey (*op. cit.*, *passim*) thinks it a certainty.

¹⁵See Weigand (*loc. cit.*) who writes: "ein grösseres Eckfragment im Kunsthandel in Smyrna, angeblich aus Ephesus, das mir durch Photographie bekannt wurde."

¹⁶Five members of the Lydian group were apparently exportations to Italy. See Morey, *op. cit.*, p. 54, where the examples of Lydian technique are listed, and *Early Christian Art* (Princeton: Princeton University Press, 1942), p. 25.

¹⁷T. Reinach, "Le sarcophage de Sidamara," in *Mon. Piot.*, IX (1902), pp. 189 ff., pls. XVII-XIX; Morey, *Sardis V*, pp. 400 ff., figs. 65-67 (with literature).

¹⁸Examples appear as far east as Tyre, as far south as North Africa and as far west as North Italy. See Morey, *op. cit.*, p. 55.

¹⁹The trough weighs about 17 long tons, the lid 13. See Reinach, *op. cit.*, p. 193.

²⁰See John Shapley, "Another Sidamara Sarcophagus," *Art Bull.*, V (1922-23), pp. 72 ff.; cf. Morey, *op. cit.*, p. 78.

²¹Robert, *Sarkophagreliefs*, III, 1904, no. 127; Morey, *op. cit.*, pp. 48 ff., figs. 85-86 (Rome H).

to the fragment in Berlin representing Christ and the Apostles of ca. 400,²² show a gradual change from actual modelling and careful cutting with the chisel to a representation of form by color contrast whereby a decorative pattern of light and shade or *chiaroscuro* is produced by the drill, the tool of the Sidamara sculptors *par excellence*. This change from a tradition of modelling, in which the plastic character of both figures and architectural framework is still retained, to one of a coloristic decoration of a flat surface is particularly well seen in the capitals. In the Lydian examples the leaves of the Corinthian capitals are still separately carved with the chisel (Pls. I, III, a, b, IV, a), while in the Sidamara series (Pls. III, c, IV, b) the foliage of the capital is summarily indicated by means of the drill. This same impressionistic technique of color contrast, which according to Strzygowski is due to the impact of the art of the Nearer East (Syria, Persia, Mesopotamia and Armenia) upon Greco-Roman forms,²³ is seen in the vague lace-work which supplants the palmette ornament of the simas so characteristic of the Lydian group. In fact the principle of colorism effects all of the traditional Greek mouldings, transforming them into confused masses of foliation with only an egg or a leaf here and there to suggest their derivation.²⁴ In the Lydian group, on the other hand, as in the Oberlin fragment or the sarcophagus in Melfi, despite the increased use of the drill compared to earlier classic examples, the egg-and-dart or the leaf-and-dart *can* be recognized without much difficulty.

The Oberlin fragment is not only an example of Lydian technique but its form and date can be accurately surmised by a comparison with other examples. It belongs to the main type whose long sides contain three aediculae and five figures, well illustrated by the sarcophagus of Melfi, dated by Delbrueck ca.

²²*Ibid.*, p. 30, fig. 25; Wulff, Kgl. Museen zu Berlin, *Beschreibung der Bildwerke der chr. Epochen*, III, 1, 1909, pp. 14 ff., no. 26 (with bibliography).

²³*Orient oder Rome*, Leipzig, 1901; *Die Baukunst der Armenier und Europa*, Vienna, 1918; *Altai-Iran*, Leipzig, 1917; *L'ancien art chrétien de Syrie*, Paris, 1936, etc.

²⁴Cf. Morey, *Sardis*, V, pp. 28, 54.



Plate IV. a. View of Plate I from angle.

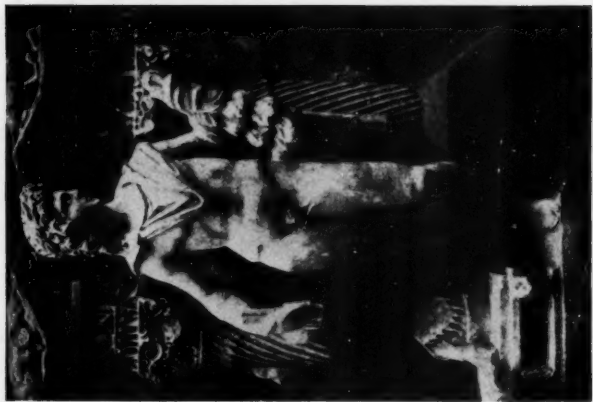


Plate IV. b. Fragmentary left terminal aedicle of long side of sarcophagus. Sidamara technique, III c. Richmond, Sir Frederick Cook Collection. (After Strzygowski, *J. H. S.*, XXVII, pl. V.)

169,²⁵ and the sarcophagus of Claudia Antonia Sabina, a lady of consular rank, found at Sardis in 1913 which can be dated on epigraphical grounds and, more specifically on the basis of Claudia's coiffure, between 185 and 195 (Pl. II).²⁶ The lateral faces of the sarcophagi of this type have a gabled aedicula which, although of smaller dimensions, repeats the central motif of the long side and is flanked by horizontal intercolumniations as in the Oberlin example. Furthermore, in at least five members of the series, including the Claudia and Oberlin sarcophagi,²⁷ the artist evidently intended that the lateral faces should imitate the frontal arrangement whereby the central pointed pediment was flanked by arched aediculae; he has therefore placed small conches over the sima of the terminal intercolumniations to suggest this feature (Pls. I, III, a).²⁸ The lateral faces of the sarcophagus of Melfi (Pl. III, b) do not have this detail.

One characteristic of the Asiatic sarcophagi not heretofore mentioned is the custom of placing a tomb portal at one end of the trough as in the sarcophagus from Sidamara (Pl. III, c). Since this feature, although customary, does not always appear²⁹ it is naturally impossible to ascertain whether or not the Oberlin sarcophagus had it. If it did the lateral face with the tomb portal would have been at the foot of the effigy portrayed on the lid, i.e. on the *left* lateral face.³⁰ This would make our fragment a part of the head of the sarcophagus or *right* lateral face.

Not only does the Oberlin fragment closely resemble the Claudia and Melfi sarcophagi both in its architectural details

²⁵*Jb. arch. Inst.* (1913), pp. 277 ff. (*Ant. Denk.*, III, 1914-15, pls. 22-24).

²⁶See Morey (*op. cit.*, chapter III) who points out that the closest parallels to the coiffure of Claudia are the coin-portraits of Crispina, the wife of Commodus (177—ca. 183); the paleography of the inscription on the lid likewise points to the last quarter of the century.

²⁷The conch occurs on the following sarcophagi: Rome D (Colonna Gardens), Morey, *op. cit.*, pp. 37 ff., fig. 55); Isnik B (*ibid.*, p. 33, fig. 34); Vienna, lateral faces (*ibid.*, p. 43, fig. 71); and on Sardis B (Claudia sarcophagus) and Smyrna C (B ?; Oberlin).

²⁸Cf. Morey, *op. cit.*, p. 10.

²⁹It does not appear, for instance, on the Claudia sarcophagus (Pl. II).

³⁰Cf. J. Shapley (*Art Bull.*, V, 1922-23, p. 74) who claims that this is the arrangement found on practically all of the Asiatic sarcophagi. The exceptions to the rule appear to have had their covers reversed.



Plate V. Transformations of the Leaf-and-Dart moulding (Adaptation after E. Weigand, *Jb. arch. Inst.*, XXIX, 1914, *Beilage 5* zu Seite 72 ff.). Fig. 33a. Baalbek, Small Temple; Fig. 33b. Bosra, Temple; Fig. 33c. Jerusalem, Church of the Holy Sepulchre; Fig. 34a. Miletus, Gate of Market-place; Fig. 34b. Aphrodisias, Baths; Fig. 34c. Ephesus, Library, ground floor; Fig. 34d. Ephesus, Library, upper storey; Fig. 34e. Sarcophagus of Melfi; Fig. 34e'. Oberlin, Sarcophagus fragment; Fig. 34f. Aphrodisias, Propylaea; Fig. 34g. Hierapolis, Theater; Fig. 34h. Rome, Sarcophagus in Villa Borghese; Fig. 34i. Spalato, Palace of Diocletian.

and in the relative use of chisel and drill but it possesses one detail which makes this affinity even more striking. This is the leaf-and-dart ornament used to decorate the Lesbian cymation and which is particularly well seen on the impost of the one capital preserved (Pls. I, IV a, V, Fig. 34é). This moulding, as was first pointed out by Weigand,³¹ and amplified by Morey who employs it as an important bit of evidence to indicate that Ephesus was the home of the Lydian sarcophagi, "disintegrates in both Syria and Asia Minor during the imperial period to form a new arched motif made up of the dart and the leaf contours that flank it; in both regions the inner part of the leaf detaches itself from its periphery. But in Syria the inner part splits in two, and the dart remains intact, while in Asia Minor the inner portion retains its unity while the dart becomes a trio of shafts of trident-form with prongs connected by little pins."³² A glance at the chart (Pl. V) clearly indicates that the Oberlin leaf-and-dart has its closest filiation with the motif as used on the Melfi sarcophagus and the facade of the library of Ephesus (the upper storey),³³ which was completed in the first half of the second century. The leaf-and-dart of the Claudia sarcophagus (Pl. III, a) shows the same treatment. This strongly suggests that the Oberlin sarcophagus should be assigned to the last half of the second century. Since the modelling of the single figure of the Oberlin example is flatter than those of the Melfi sarcophagus and reveals a more marked use of the running drill to indicate drapery folds, a characteristic feature both of the Claudia sarcophagus and the "Sidamara" series (e.g. the fragment in the Cook collection and the Sidamara sarcophagus itself, Pls. IV, b, III, c), it should be placed later, possibly ca. 180. This dating is strengthened by two other comparisons. The youthful god, probably Dionysus, from a Gigantomachy frieze found in the theater excavations at Corinth (Pl. VI, a)³⁴ and probably of Hadrianic date, shows the same use of the running drill in the folds of the chlamys but the hair, although

³¹*Jb. arch. Inst.*, XXIX (1914), pp. 72 ff., *Beilage* 5.

³²*Early Christian Art*, p. 23.

³³For a restoration of this facade see Morey, *Sardis*, V, fig. 143.

³⁴See my article, "Pergamene Influence at Corinth," *Hesperia*, VI, 4 (1938), pp. 538 ff., fig. 7.



Plate VI. a.



Plate VI. b.

PLATE VI

Plate VI. a. Fragment of Gigantomachy from Theater. Early II c. Youthful Dionysus (?). Corinth, Museum.

Plate VI. b. Detail of pl. I.

Plate VI. c. Head of so-called Commodus. Ca. 190. Paris, Louvre.

(After Goldscheider, *Roman Portraits*, pl. 65)



Plate VI. c.

similar, shows less dependence on the drill. Furthermore, the eyes of the Corinth god lack the plastic pupil which in the Oberlin figure is marked by the employment of two dots to catch the light. This appears to be a characteristic feature of Antonine work and occurs in modified form in the so-called Commodus of the Louvre (Pl. VI, c) dated ca. 180-192.³⁵

There remains the interpretation of the subject of our sarcophagus. Weigand calls the figure at the left of our fragment merely a bearded god.³⁶ Although the *pileus* is worn by Oriental gods and by peoples of the east generally³⁷ it is the common headgear of Odysseus and appears twice, and possibly thrice, on the Lydian sarcophagi excluding the example at Oberlin. On the right lateral face of the Melfi sarcophagus (Pl. III, b) Odysseus, depicted as a bearded figure wearing the *pileus* and chlamys, stands before a horizontal entablature and, with Diomedes who is placed in the corresponding position to the right, flanks the gabled central aedicula containing the figure of Helen.³⁸ Diomedes may have carried the Palladion on his right arm. The back of a child's sarcophagus from Megiste (Lycia), now in Athens,³⁹ depicts the Rape of the Palladion and presents an interesting analogy to our figure. Odysseus, wearing the *pileus*, chiton and chlamys, advances to the right but looks back in surprise at Diomedes who, clad only in a chlamys draped over the left shoulder and carrying the Palladion high on his left arm, moves rapidly to the left. The position of the Palladion on the Megiste sarcophagus, depicted as the helmeted bust of Athena, corresponds closely to that assumed by the triangular wedge of marble attached to the right-hand portion of

³⁵L. Goldscheider, *Roman Portraits* (N. Y.: Oxford University Press, Phaidon ed., 1940), pl. 65. For the Antonine treatment of the eye see Mrs. Strong, *Roman Sculpture*, London-N. Y., 1907, pp. 374 ff.

³⁶*Supra*, note 3.

³⁷For instance the four colossal figures decorating a stoa near the Roman Propylaia at Corinth wear the *pileus* and chlamys, clasped on the center of the chest as in the Oberlin figure. They have been taken as captive Asiatics and assigned to the middle of the II century. *Corinth*, I, part II (Cambridge, Mass.: Harvard University Press, 1941), pp. 55 ff., figs. 50, 51 (Stillwell); F. P. Johnson, *Corinth*, IX, 1931, pp. 101 ff., nos. 217-220.

³⁸Delbrueck, *Jb. arch. Inst.* (1913), pp. 277 ff.

³⁹Morey, *Sardis*, V, pp. 43 ff., figs. 72-74.

the central aedicula of the Oberlin fragment (Pls. I, IV, a). If the missing figure of the central aedicula was Diomedes, who might well have worn the *pileus* as is suggested by the break,⁴⁰ then the triangular wedge could have represented the stolen Palladion held aloft on the left arm as on the Megiste sarcophagus. The Megiste sarcophagus, although an example of a group of sarcophagi with an undivided figured frieze, is of Lydian technique and is closely affiliated with the Claudia sarcophagus and other members of the three aedicula type.⁴¹ The third Lydian sarcophagus possibly figuring Odysseus is a fragment in Vienna which throws no new light on the problem of interpretation.⁴²

The above interpretation is admittedly finely spun. In any case, judging by the tendency of the sculptors of the Asiatic sarcophagi to duplicate earlier myths and types,⁴³ there is a strong possibility that the subject of the lateral face of the Lydian sarcophagus in Oberlin represented the Theft of the Palladion by Odysseus and Diomedes. I shall not even hazard a guess as to the occupant of the flanking figure in the right-hand intercolumniation. In any case Oberlin is fortunate in possessing one of the two Asiatic sarcophagi in this country, and the only representative of the Lydian group.⁴⁴

EDWARD CAPPS, JR.

⁴⁰Although only one of the two heroes usually wears the *pileus* in the representation of the Theft of the Palladion there appears to be some difference of opinion as to which of the two is so clad. For instance Reinach (*Répertoire de reliefs*, II, 337, 2) appears to identify the figure carrying the Palladion in the Megiste sarcophagus as Odysseus. Other examples of the theme mentioned by Reinach are: the well-known relief of the Palazzo Spada, Rome (Reinach, *op. cit.*, III, 324, 1; Schreiber, *Die hellenistischen Reliefbilder*, Leipzig, 1894, pl. 7); an Oenochoe from Berthouville (Reinach, I, 69, 1); another oenochoe in the same collection (*ibid.*, 172); and a terracotta in Berlin (*ibid.*, II, 1).

⁴¹Morey, *op. cit.*, p. 44.

⁴²*Ibid.*, p. 57, fig. 100. Morey suggests the figure with the *pileus*, often taken as a Dioscurus, represents Odysseus. The Dioscuri often wear the *pileus* in Western imitations of Asiatic sarcophagi but not in the original series.

⁴³Morey, *Sardis*, V, in particular chapters VI and VIII.

⁴⁴The only other example known to me is the "Sidamara" fragment in the Metropolitan Museum, N. Y. (Morey, *op. cit.*, p. 46, fig. 81).

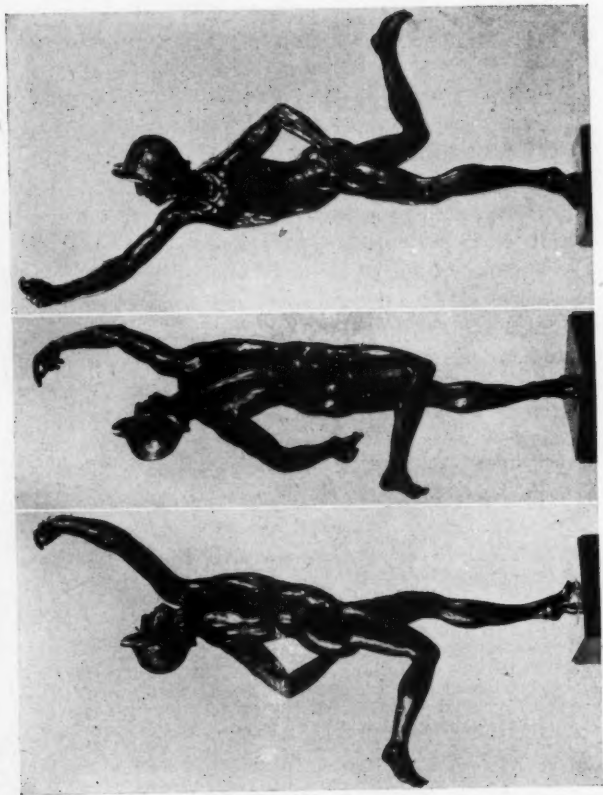


Plate VII. Giovanni da Bologna, Bronze Statuette.
Mercury. Allen Memorial Art Museum.

RECENT ACQUISITIONS ALLEN MEMORIAL ART MUSEUM

(For acquisitions up to March, 1945, see this Bulletin, vol. 2, no. 1)

SCULPTURE

Giovanni da Bologna, Netherlandish-Italian, c.1524-1608

45.26 Mercury. Bronze, Height 22 inches ----- R. T. Miller Fund

PRINTS

Stow Wengenroth, American, 1905-

45.11 Maine Lobstermen. 1944. Lithograph

----- Purchased from Cleveland Print Club

Anthony Velonis, American, 1911-

45.12 Half-ton Fish. Silk screen print

----- Gift of Mrs. Malcolm L. McBride

Peter Hurd, American, 1904-

45.13 Sheep Herder. Lithograph Gift of Mrs. Malcolm L. McBride

Ruth Starr Rose, American, 1887-

45.14 Fighting Horses. Silk screen print

----- Gift of Mrs. Malcolm L. McBride

French, 19th century

44.189 Five hundred lithographs by Daumier, Gavarni, and others

----- From the collection of Mr. I. T. Frary

French, 19th century

44.190 Bound volume of "Le Charivari" from July 1844 to

December 1844 ----- From the collection of Mr. I. T. Frary

Henry G. Keller, American, 1870-

44.191 Large Wild Horses. Lithograph ----- Museum Fund

TEXTILES

French, 19th century

45.15 to 45.25 Lace and Embroidery ---- Gift of Mrs. Fred White

Satsuma, Japanese, 19th century

45.29 Powder Dish ----- Gift of Dr. A. I. Ludlow

PAINTINGS

Claude Gélée, called de Lorraine, French, 1600-1682

45.33 Sea Port ----- R. T. Miller Fund

Gaspard Dughet, called Poussin, French-Italian, 1615-1675

45.34 Classical Landscape ----- R. T. Miller Fund

Jean-Baptiste Siméon Chardin, French, 1699-1779

45.32 Still Life, dated 1739 ----- R. T. Miller Fund

William M. Harnett, American, 1848-1892

45.31 Meerschaum Pipe, dated 1886 ----- Ch. Olney Fund

Chinese, 19th century

45.27 Landscape with Birds and Flowers

----- Gift of Mrs. George Becker

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PUBLICATIONS

The Museum Bulletin and catalogues for special exhibitions are published at irregular intervals and are sent free to all members of the Oberlin Friends of Art. They may be purchased separately.

Photographs and post cards of museum objects are on sale at the Museum. Orders by mail are invited.

MUSEUM HOURS

Weekdays, 1:30 P.M. to 4:30 P.M.
Evenings, 7:00 P.M. to 9:00 P.M. Except
Saturday and Sunday.
Sundays, 2:00 P.M. to 4:00 P.M.
Open free at all times.

Museum memberships and gifts may be deducted from net income subject to Federal Income Tax.

